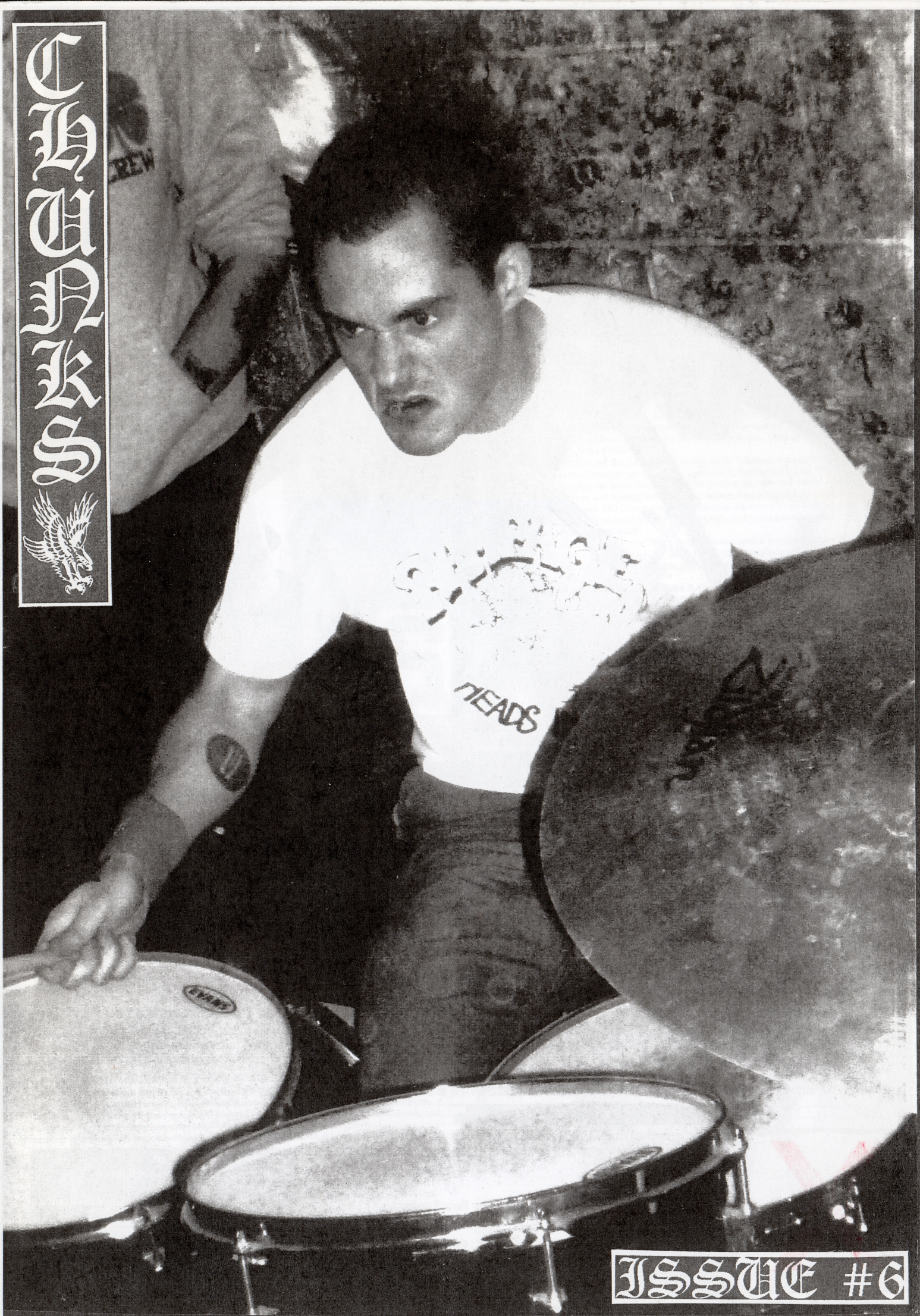
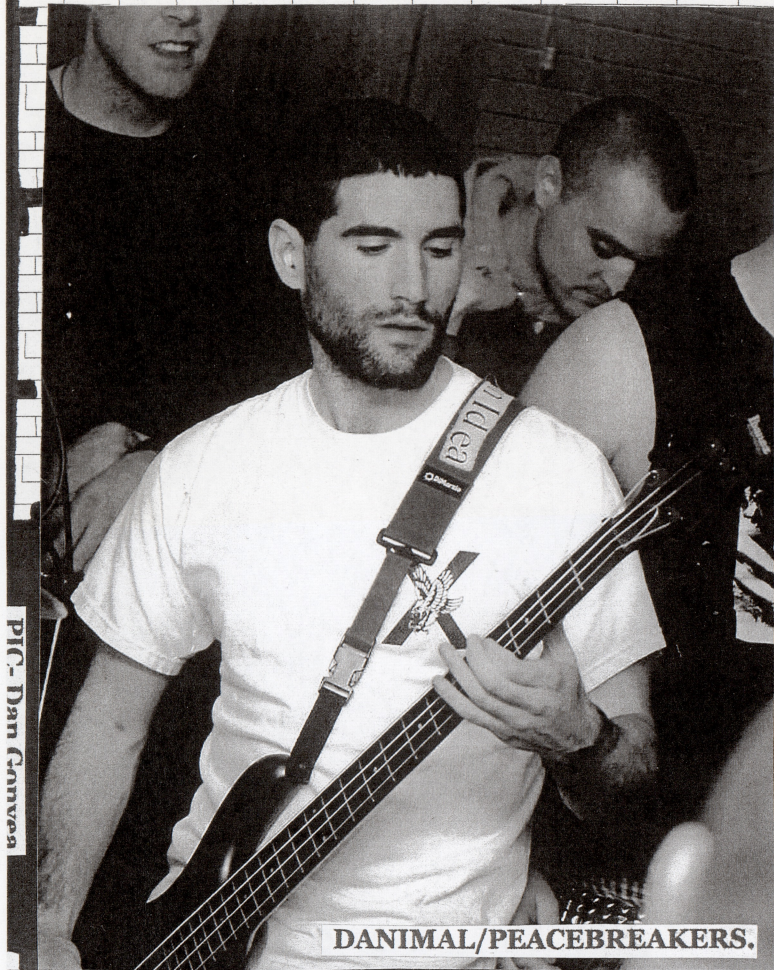


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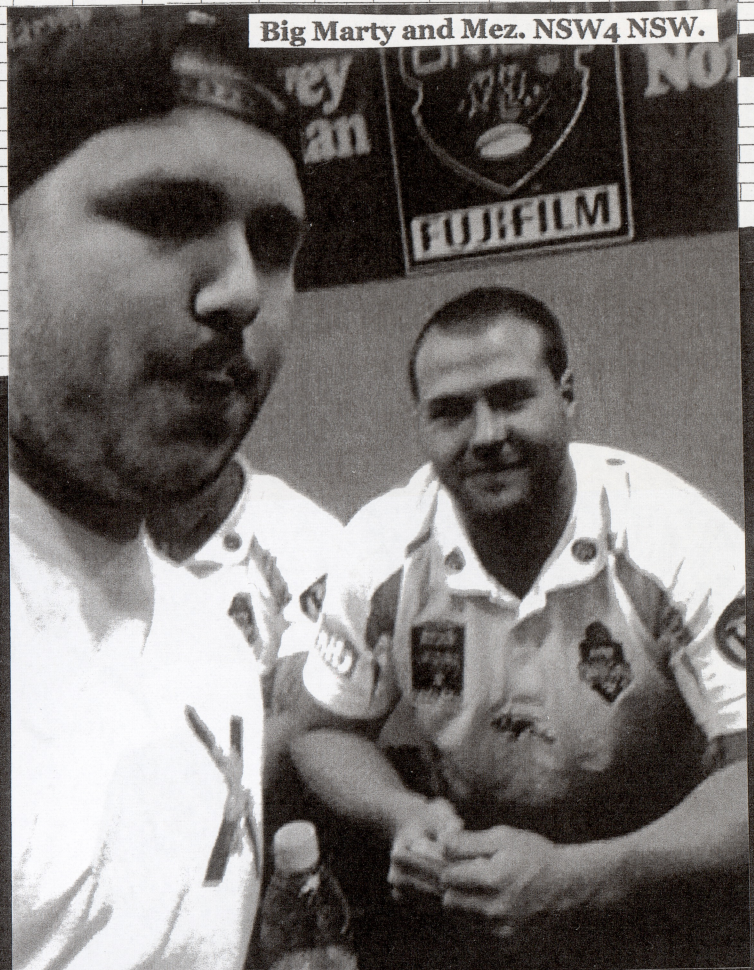


ISSUE #6

TIMES CHANGE, MEN DON'T



DANIMAL/PEACEBREAKERS.



Big Marty and Mez. NSW4 NSW.

We don't have any shirts left, more will be made when more get made. We don't have any back issues available and we won't be printing more to satisfy those of you who hit snooze when you could've woken up to the reality from issue 1. You shouldn't be a faggot and bootleg our work at all, much less for your own profit. We won't give you contact info for a reviewed item, seek it out the way we did. We don't really want to trade for your zine, though we probably will because we are old fashioned in that regard. We won't let you print copies to distribute in the US of A because you are an audacious fuckin' nerd that doesn't even like our zine, Yanks can mailorder direct or cop issues from Painkiller or Abscess who have distroed every issue because they the deal. We don't want to review your bands record which is likely to be unlistenable, chances are you'd never send it our way anyway. We won't be doing subscriptions, ever. We don't want to engage in correspondence with you, we've got enough on our plates without your small talk. We shant be paying you \$50 for art because you're the "who's that?" of Hardcore artists and your work looks suspiciously like Spoilers which looks suspiciously like Sean Taggart's. We don't want to put an ad here for your band, label, zine or lawn mowing run even for mad money. If you got a shitty review in these pages you fucking deserved it, there is nothing to discuss, lift your game.

With that shit outta the way... originally this issue was meant to exclusively feature Straight Edge bands, groups that reflected our feelings towards the sick society in which we live... Unfortunately the Norse Gods must be crazy and as a result half of Shipwrecked are no longer noble men of the X. Compounding matters we'd envisioned Boston Strangler's head honcho Ban to be a man that enjoyed slamming cokes and eating steaks while watching football but instead it'd appear he is more inclined to spend his time sipping mocktails and bustin' moves on the dance floors of gay bars. Different strokes. They mightn't make lifestyle choices we can condone they are still bands we support, it'd be negligent not to. At least the ever reliable DFJ is a man of little tolerance...



Just quietly, there is a CHUNKS compilation 7" on the horizon. We can't tell you who will be on it but you know it'll fucking rule.

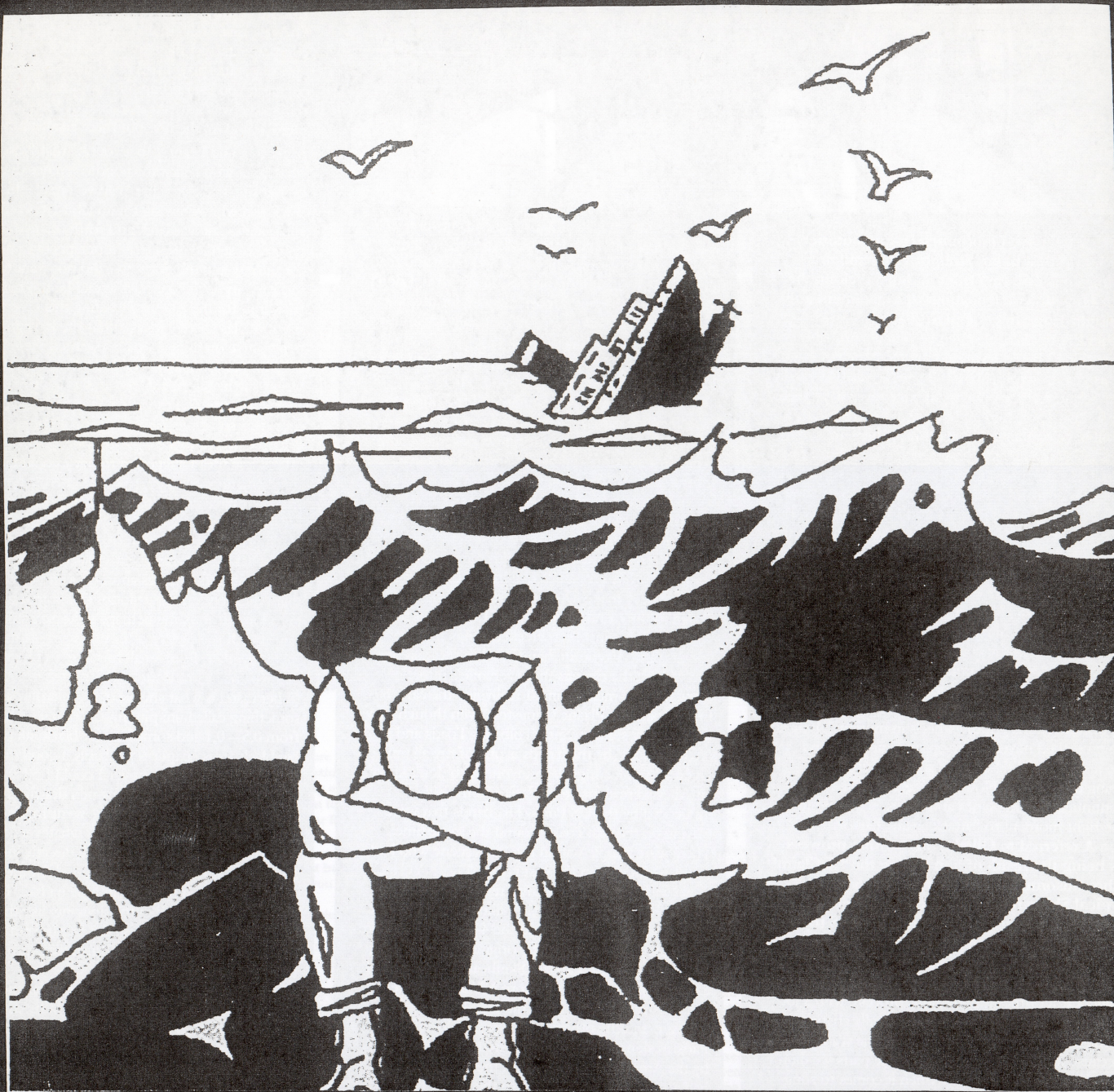
Cover and all photos (unless noted) by Ben Pepin.

Thanks to- Justin & NO TOLERANCE. Ollie, Klas & SHIPWRECKED. Ban & BOSTON STRANGLER. Benoit Pepin for the photos and Ana/Illustrated Hate for the sticker art. Most importantly thanks to the NRL.

What the slouches missed

- #1- Rampage, Mr Wiltse, Vigilante & Floorpunch
- #2- Reckless Aggression & Waste Management
- #3- Rival Mob, Omegas & IONY
- #4- Free Spirit, WNYU Retrospective & Mark Porter.
- #5- Stick Together, ENUF & Night Birds.

SHIPWRECKED



We'd originally asked Ollie & Klas from SHIPWRECKED to write a piece exploring every facet of their band's landmark debut LP, including song explanations, but then we got this email of Klas that not only summed up his feelings but got us even more stoked to hear from him. Read on...

"First offff. Thanks for all the help and noise you've been giving us. It means a lot. I ordered Chunks after reading your review. Could write a long long story.... But let's just say, that if the world of hardcore was more like Chunks fanzine... The gods would be able to rest. Your review brought a huge smile on my face... Maybe even a tear haha. But that review nailed our sound with total perfection. I had a friend from fucking Finland calling me up laughing about the R-O-R "vibe" you mentioned. Maybe it will make the worrying lads and ladettes... worry more. I once said that hardcore died as bands started to "explain" their lyrics. I was wrong, hardcore didn't die. But the hard in hardcore became slightly softer. Matt Summers should never have explained why they covered Foreign job lot. Ollie/Andre should never have explained why they wrote "We don't care". Hardcore is hardcore is hardcore. You either get it or you don't. There has always been those within "the scene" who fucking love tilting at windmills and smoking out imaginary brown shirts.... Let them continue. What I'm trying to say is this. We would much rather do a proper interview with you lads rather than going through some of the songs and explaining them. Interview wise we'll do our best and make it as good and long as we can. We'll even take some "new" pics if you want to. 'Fast violent Noise' sums up everything we are about. 'Not My Generation' was written after the riots in London. 'Your Flag' is... Maybe the Shipwrecked version of 'Holiday in Cambodia'. 'About Us' is about hardcore... What it was... And what it feels like it became. Since we are the hardcore version of Saxon, 'Wolf Hybrid Men' is the Part II of 'Werewolf Attack'. What if the werewolf on the first record created an army of werewolves... And what if we we're their "marching band". 'Freja' is about my bulldog. I think the songs are so "direct" (maybe I'm wrong) that it would be sort of weird to explain them. They are what they are. We would much rather do a proper interview for you lads... What do you say?"

Of course we said YES...



SHIP

Chris Zusi gave Floorpunch lasting notoriety by declaring that being Straight Edge and not X'ing up is one step from taking a dick up the ass. How do you feel about this statement and Straight Edge in general in 2012?

Ollie: Pretty childish statement but it's probably something I could have said myself some years ago. (This guy co-wrote "we don't care" - Eds.) Personally I'm not up to date on straight edge these days, there are a few people here in Norway from the old days I still have contact with, and I hear there are some new kids coming along... which is great... But I must admit, my priorities do not lie in the SxEx scene... all I can say is yeah... sure I could X'up at a SxEx show, hell... I'm still straight, but I don't get as much out of it anymore... maybe I'm getting old. I thought the Shipwrecked LP was gonna wind up like the Fit For Abuse 12", one of the best that never was, how did it all come together? Was there a 'lightning rod' moment that kicked your asses into gear?

Klas: Well yeah. Maybe three years ago I was at this old battlefield in the countryside of Bergslagen talking my dog for a ramble, when I all of sudden heard this noise that sounded like a heavy heavy hammer... no mate just kidding, no lightning rod or occult visions got the wheels in motion. Thing is, Shipwrecked never broke up or came to an end... we just stopped rehearsing as a lot of stuff was going in our lives. However, me and Ollie continued to write lyrics and songs... waiting for the right moment to "attack again" harhar.

Jon A referred to Ollie's song writing prowess as being the result of him having the "X-Claim! Chromosome", we're interested in how a typical Shipwrecked track comes together? A lot of the song verses are phrased like DYS tracks...

O: Haha... that's funny... If I had that chromosome I'd be proud! But writing music to a song can sometimes snap together in a minute... bam, it's done. Other times it's a tedious process, with a lot of changes back and forth... we actually changed some of the songs for the album in the studio, because it was too long or had some parts we didn't like. I'm a very simple guy when it comes to song writing... if you listen to the album you'll notice that my songs are almost only two riffs, and maybe an intro from time to time... the title track is perhaps the most "complex" song... and I did not write that, Jon A did... I'm very power and in your face oriented when I write... I want to throw some punches with my songs... I'm also a speed freak... Also... I rarely put mosh parts in my songs for Shipwrecked... there may be some tempo changes, but never your typical mosh part. Shipwrecked was never about moshing anyway... I like slower songs too, but then I usually keep them slow but powerful all the way... DYS 'Brotherhood' is obviously a great influence to me... sound and song writing style... I remember playing 'Brotherhood' to a friend of mine who is a typical metalhead and he said it's the worst production he ever heard. Ha. What do metalheads know anyway? Still, it's one of my all time faves... The Oi! Influence on the album is mostly from Klas And Jon... they wrote some great songs for it, which really makes for a more diverse but powerful album... thanks guys!

K: Ollie, do you have a X-Claim! chromosome? He is fucking old and got into hardcore when all the goodies were coming out - new and fresh and that shaped his song writing I guess. Music wise, I don't like DYS Brotherhood more than any of the other X-Claim! releases but we, and especially Ollie always liked the sound of 'Brotherhood'. Soundwise it's fucking perfect. The guitar sound on 'Yellow' - it's like a storm that grabs hold of you. There is a marked Oi! influence on a couple of the tracks on the LP which came as a welcome surprise. How big of an influence is Oi! on the Shipwrecked sound in general? (Favourite Oi! bands / what influenced those songs) **K:** We have listened to Oi just as long we've been into hardcore. We ended our first show with 'Razors in the Night'. Blitz is a big influence. The slower songs have that "feel" I guess... but it's just a different kind of strike with the same sword if you know what I mean. We didn't sit down and say, "hey, let's make a 4-skins inspired song" or "listen to the Condemned 84 riff I wrote for the LP last night!". It's just Shipwrecked songs that are "not as fast". Favourite bands... don't wanna bore you with all the classics that everyone's into. So many worth a mentioning. I really like the early 80s French bands - Plastic Gangsters even though they weren't very serious, Snix, Tolbiac's Toads and so on. 'Galériens' by the Toads is one of my all time favourite punk songs. For anyone who don't know em, they were skins from Paris and mainly influenced by the US Punk/HC bands that were playing on the east coast around the same time. There were people within the Paris scene who had relatives, friends on the east coast, (DC, NYC etc) ... so with some of the early French Oi stuff and especially Tolbiac's Toads, it's like this perfect mix of fucking DC hardcore and the 4-skins. I really like Tolbiac's Toads. One of the original Parisian boys, Attila (a Russian / Parisian Skinhead from 81), had a cousin who was a Punk from NY at the same time, he was close to Frenchie the Skin, Jimmy Gestapo and the others... that's why a lot of the Parisian skins were very interested and influenced by the American scene early in the early 80's (they had access to the music). Also the singer for the French band Névrose, was American and I think they opened for Iron Cross, Bad Brains and Minor Threat in DC early 82 or 83. They were also close with a lot of the French Oi-bands. I think the bass player in Plastic Gangsters also played in Névrose... went a bit overboard here didn't I?

'Fast Violent Noise' has a couple of lyrical references to AC/DC, obviously a lot of the Boston Crew bands went hard rock after doing a good record or two, is that the destiny of Shipwrecked?

O: If we ever do another record (which we probably won't) I will promise you it won't be some lame hard rock/metal record, I will leave that to professionals (AC/DC and so...) but exploring the mix of hardcore and Oi! is something I could do again for sure. You sung about "lifting weights to early TAANG!" but to me that isn't ideal weightlifting music, I'm more down with early Earache or Pantera in the gym, what else do you lift to? **K:** Can't go wrong with some good old AC/DC I guess... anything hard really (Slayer, Exodus, Motorhead)

The art is fucking excellent, some of the best on a HC record in years, there are obvious nods to SSD and maybe VOORHEES but how did that all come together?

O: Well, first of all, thanks alot for the compliments... let me tell you... it began with an idea our guitar player had of a bunch of Vikings (or pagans if you like) riding out of a city... the first thing I did was to make a collage of Vikings with pics I found on the net, put them against a city backdrop, and I sent it to a young artist I also found on the net who had some good reference drawings on her site, and asked her "can you make this into a black and white drawing for an album cover" and she said yes... it was back and forth many weeks before we settled on the right perspective and look for the city and the riders (we did not want to use a modern city as the contrast would be too big as a backdrop for the Vikings). During this time it was me and Klas sharing ideas about the look and perspective on things, we also wanted the riders and their horses to look sort of dead! Well... After a few weeks she had done the city and it was amazing, then she started on the riders... and that's when there was some problems... she could not get those riders or horses to look mean or dead enough... after a few tries I suggested to her I could take over the drawing from there, to save her from anymore hassle... I have done alot of drawings earlier in my life, it was awhile ago, but I was pretty confident I could get those riders to look meaner and deader than what she had managed... I leaned on her placement of the horses and riders and coloured them differently, I used alot of shading to get that grim look. It took me perhaps 4 weeks... but not in one stretch... Anyway, after that I simply merged them together, fixed small mistakes in photoshop and wham... it was done... it's just pen on paper (faber castel is what she used, I could only afford something called uni pin myself... sizes ranging from 0.5 - 0.1 and some heavier black ink pen for big black areas.. paper is probably a good one from her, but I just used whatever I could find at home... but please use thick paper for pen drawings). It sure was fun, and I'm real happy we went for an original idea instead of using a photo or whatever... Printing with silver and black is of course directly inspired by SSD's Get It Away, but we used red for the logo which looks even better than blue ha ha... There are also nods to Pushead in the drawing, like the black goo seeping down the wall, the bottles and paper etc. I fucking love the art of Pushead... anyway, thanks for liking the art.

How about the recording process for the LP, how did that all come together? Why did you choose to record it yourselves rather than go somewhere else for it? Were there any influences aside from the Radiobeat sound?

O: The fact that we live so far apart made the whole process challenging, also our bass player was working overseas and let's not forget we spend almost 7 years from the release of the 7" to the release of the album. We had maybe 3-4 new songs ready after the 7" then we had a break, a long break... over the years we talked about doing another shipwrecked record... and we wanted to do an album. We were hell bent on getting our anger, aggression and fury recorded one last time before we hung up our boots.

We booked the studio before summer vacation 2011, just to have a deadline, most of the songs were ready. We entered the studio, just me and Jon A, because our bass player could not get time off work (that's why I ended up playing the bass on the album)... We used two days to record the music with most of the second guitar and bass lines, did some last minutes changes to some songs. Then Klas entered from Sweden, he laid down the lead vocals in one and a half days (His anger and aggression comes through very clear on this album if you ask me). We did some backups... a few solos (or whatever you call them), Klas went home to

Sweden, Jon left... and then me and the engineer mixed and mastered the album in the last days. We did a few mixes before settling on the one you hear on the album... I'm not sure what you mean by recording the album by ourselves, as we went to a pretty nice but fairly cheap studio... (Ollie produced the record- Eds.) but if you mean keeping the ownership of the creative process, let me tell you, its Shipwrecked 100% all the way, we decided everything ourselves on this album... Fuck, we even did the artwork and the graphics too! (with the good help from artist Catrine Andersen on the cover). The early Radiobeat catalogue and AC/DC is perhaps our biggest influences...

Paganism and Norse mythology are obviously central themes on the LP, what initially sparked your interest in the culture and history of surrounding them? How big of an interest is it for you?

K: Good question. Well first off... we are old and fat and stubborn. For a long time, extreme idiots tried to kidnap our history for extreme political purposes, it's time we take our history back. Will not get all philosophical but I think there are interesting similarities between Rome/Christianity vs. paganism and real underground hardcore vs. the mainstream commercial interests fucking up for the underground. The word "pagan" or "paganus" was the term for non-christians that lived on the outside and in the outskirts of the Roman empire... so it's like those on the outside if you adapt it on our time. The grim, dark history of the North works very well with our music. It's not like we chose to use Norsemen/Pagans for Shipwrecked... it's more like it came so natural that we never really thought about it. We sort of expected a negative reaction somewhere down the line... but it never happened. When you look at the history of especially european hardcore and punk - iron age imagery, paintings of medieval battles and weapons and armour and so on has been used for a long long time. Anti Cimex, Amebix and other great bands influenced us I guess. I was always a huge fan of Bathory too. Everyone in the band is really into history, not just Northern European history but history in general. **You were sort of shafted by Anger Management Records, did you ever end up getting your fair share of records or those test presses? Is that guy really a major fuckhead? We've heard he got 'dealt with' at a Righteous Jams show over the way he handled their demos vinyl pressing...**

K: I had forgotten about that. We never got those test presses. I have never met him and never knew him. I think it was a guy who was pretty young and took on way too much responsibility (not that releasing a few seven inches is a lot of responsibility but it can be... if it's someone who's going through changes or suffers from hormone imbalance), and as things "happened" in his life... he just fucked off and let everything go. We can be pretty mean but I don't think we were ever mad at him. It was more like "ok, goodbye Jelle Belle. Stay safe on your journey little man - whistle when you're down" etc....

You sampled The Viking on the opening of the LP, are there any other films you feel fit the Shipwrecked lexicon? I watched Valhalla Rising recently and that made me want to listen to the record again...

K: We like our movies. Valhalla Rising was good til they entered that fucking boat. There are tons of movies that fit the Shipwrecked lexicon. 'Fast Violent Noise' - Full Metal Jacket or Heroes of Telemark, 'Run Comrade Run' - A Clockwork Orange or The Wanderers, 'The Eagles Nest' - all Bud Spencer & Terence Hill movies.

Do you feel as though being European has had any negative impact on how you are received as a band in the 'global hardcore community' or whatever you wanna call it?

K: No. And we are NOT Europeans. We're from north of the wall haha - Northlanders. Seriously,

there has always been good music from all over. And it's not like some young kid from "somewhere" in the US 2012, can take any cred for YDI, SSD, or Infest... if that's what you're getting at. We never cared about no global community. **Is 'Northlanders' a Game of Thrones reference? That is definitely a show that fits the Shipwrecked lexicon. What other things, places, people etc fit in with the Shipwrecked world and perspective?**

O: Edoras and the riders of Rohan are great examples!

K: "Game of Thrones fits the Shipwrecked lexicon." That's probably the best review we could ever get. I'm a big fan. House Stark is my favourite House. The wall, the Night's watch, wolves, battle fields, old tales, a winter that "apparently is coming", all the fucking and perversion hahaha - brilliant. We should change "Werewolf attack" to "Direwolf attack" and record a Shipwrecked version out of the Game of Thrones theme. Northlanders is a story by Brian Wood, it's about the Viking age from a lot of

different perspectives. Things, places and people... Travis in Taxi Driver... because he's fucking pissed and lonely, Dödens Tjäm (Norwegian horror movie from the late 50's) because it's good but also a bit shite, old classic Scandinavian story telling and history, The Edda, being fat, all the great bands and records we grew up listening to - real hardcore for real people, punk and old heavy metal, Jotunheimen (Home of the giants). Eating fits our lexicon and I'd say few understand our dedication when it comes to food and beverages. The Last Pagans - us and our brothers, friends and family.

Where does the obsession with werewolves come from?

K: Watching all those movies when we were younger. Silverbullet, Wolfman, An American Werewolf in London etc. Besides dogs and gorillas, they are the ultimate non-human hardcore creatures. It's like hardcore without the music.

Ollie how much of an impact has the Oslo massacre committed by that coward Anders Breivik had on your way of life?

O: It's rare that a day passes and I don't think about it, it has had a huge impact on our small country and to everyone who lives here. I work in the demolition business as an engineer, and my company was hired to do alot of demolition and cleanup work in one of the government buildings that blew up, and when I went in there the first time a few weeks after the explosion I could see bloodstains on the floor and other places... it was horrible, I had tears in my eyes... The phrase "one man can make a difference" gets a whole different feel to it in this context... He's taken our country into another era, more control, more weapons for the police and some think less freedom and openness. I don't know... One thing's for sure... that coward does not deserve to live in my opinion...

You must have been privy to actual Black metal culture growing up when you did where you did, do you have any opinion on that scene be it the music or the actions of the people involved with it?

O: Yes, but let me first point out that I never liked past or present black metal bands from Norway, the only real black metal band there ever was is Venom... Venom is to me the ultimate dark mix between Motorhead, punk and raw rock'n roll... I see their satanic lyrics as a way to say fuck you to the christians... and it fits the music well, it's like watching a horror movie, the message is not meant literally, it's a show. But the bands in Norway took this message all too seriously, people were killed, churches were burnt, tombstones desecrated... you name it... this is like terrorism to me, I mean do what the fuck you want but don't let anyone get hurt or dead because you disagree with them (unless they pick a fight!)... but also... I love an attitude, even a tough or dark one... I used to have a band in the 80's and we actually practised a few times in the

room were Dead (singer from Mayhem) killed himself... before he did it I must add. Anyway, I felt there was a very negative energy in the so called black metal scene at that time, its better now I think, the bands are not so extreme in making their point anymore... now they are overpaid black metal metal whores... and the music still sucks ha... ha...

OUR WAR boasted that they'd been Straight Edge for 50 years, how many years collectively has Shipwrecked had the straight on view?

O: I have no clue... personally I've had this view for 26 years... but I don't know about the rest... and I think it's only me and Joar (bass) who's still "edge"... but I don't think we're going to boast about it. Leave that to the unsure and jealous people...

What can you tell us about the Oi! band Case of Pride (formerly Ni Liv) which I believe was pre-Shipwrecked or maybe just post-IR?

O: Case of Pride was a post IR band with André from IR, I had nothing to do with this band so I can't tell you much other than that I know the singer!!

Last Rights?

K: Chunks. We ARE the last Pagans and so are you. Thank you for all the support. You are the proof, real underground hardcore is alive and well. **O:** Thanks alot for this, and also for the great review you did for the record...

K: Would really like to thank Peter Crucial Response. It's a label that has been around for a long time and always stayed true to hardcore. CCR always remained loyal to the DIY and underground ethics. Released real hardcore in the early 90's when 90 percent of all the bands were shit. He also did the True Blue record and "How much more" during a time when bands like that almost didn't exist. Don't forget your history kids... and if you got into this shit last week... learn your history.

KLAS, ANDRE (IR) + FREJA



WRECKED

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DFJ, the dude doesn't even need an introduction. This interview was mostly concerned with No Tolerance but branched out rather broadly due to his extensive resume. Start!

Start with the important stuff, have you recovered from the Pats Superbowl loss yet?

Ha. Didn't even watch the SuperBowl. I had a bad feeling from the start and I knew we were gonna lose so I didn't bother putting myself through the anxiety.

Alright... Chris Zusi gave Floorpunch lasting notoriety by declaring that being Straight Edge and not X'ing up is 'one step from taking a dick up the ass'. How do you feel about this statement and Straight Edge in general in 2012?

Oh I certainly laughed when I read that interview. From what I remember there was a minor stink about it but that was also when things were way more PC. I bet you could get away with saying something like that now in an interview without anyone batting an eyelash. Anyway, it was obviously a fucking joke but at the same time I think I understood what he was trying to say. I feel like X'ing up is a part of being straight

GET IT AWAY! DRUGS AND BOOZE!

edge, just like how listening to hardcore is part of being straight edge. Its part of the culture. Am I gonna tell someone who has never listened to hardcore, though claims to be straight edge that he's not, in fact, straight edge? No, but I do think there is a difference. Now, as far as X'ing up goes I can see how an adult in his 40's may find it a bit silly to draw giant X's on his hands like he did 20 years ago but if you're 19 and you already have some weird hang up about X'ing up then you probably won't be straight edge much longer. Trust me, I know this from experience, as I'm sure you do too. Once your friend gets uncomfortable with X'ing up or doesn't want to be "labeled", it's only a matter of time haha. What do I feel about straight edge in general in 2012? I dunno, I guess I feel the same way I've felt about it for a long time now. I don't see it as any kind of movement or revolution. If you perceive it as anything beyond a personal lifestyle choice then I think you're in for a rude awakening. As far as current straight edge "scene" goes, I can't really complain. A bunch of bands I dig, some I don't. No biggie. I think straight edge hardcore has made a comeback as of late both musically and aesthetically and I've noticed way more bands wearing it on their sleeves as opposed to say, the mid-2000's when it wasn't so much in vogue. Things could always be worse.

Was the song 'Boston Ex' about the band BOSTON X? Didn't one of those guys sell a dog for beer?

Nope, has nothing to do with the band. Mark is a long time friend of mine and is besides myself, the biggest Trouble and King's X fan I know. As far as the dog is concerned, I've been hearing that story for years. Funny that you've heard it too. Anyway, I never really knew the guy in question but I'm pretty sure it's true. I think it happened a long time ago before he was ever straight edge though.

I like how No Tolerance channels the less loved, lower tier Straight Edge bands sonically and lyrically but was that always the intention? Confront/Meanstreak is the main influence I hear...

Confront, Meanstreak, Brotherhood, early Turning Point, Judge, PX, Pushed Aside, Hard Stance, YOT pre-first break up, Floorpunch, early Integ, Carry Nation, SSD, Straight Ahead. Nothing more, nothing less. That was the intention from the start and that's the way it will always be.

It was cool to see Pentagram and Motorhead referenced on the EP, have you seen the Liebling doco yet? It looks depressing.

I hate music documentaries so no I didn't catch it. All my friends saw it and said it was pretty depressing. Heard the part where Phil Anselmo comes out is fucking incredible. Can't say I'm surprised. I'll wait until that footage makes it into YouTube.

What about Lemmy's doco? I'd like to have a closer look at his knife collection...

Same thing as above. Never checked it out. I'm sure it's Lemmy being Lemmy and that's alright with me. Hope he's collected a few more checks because of it.

Whose idea was it to steal the intro from 'Dance Floor Justice' on 'End of the Line'?

It was no one's idea in particular. I think when one envisions a guy stomping around in the pit that riff automatically plays so it was essentially out of our hands. Sometimes you gotta let the mosh take you...

Carms' cameo is sick and it got me thinking have you ever thought about getting Brendan, Yourself and Carms, maybe even Ban, to sing on the same song or in the same band? Like Path of Resistance but cool.

Think about it on a daily basis. It will be like "we are the world" except it will be called "we are the scene". A portion of the proceeds will go to Mosh Miracle Foundation.

With Rival Mob is the love for Pantera/Anselmo tongue in cheek? I hope it isn't, I legitimately think Anselmo is one of the more colourful modern American men right up there with Tyson and Barkley, I'd be interested to know your top 5 Pantera songs and maybe favourite Anselmo-ism...

Not a damn thing ironic about it. It's impossible to pick a favorite Anselmo-ism. Go on YouTube and pick a video, any fucking video. Might be the best interview in the business next to Tyson, who in my opinion is the greatest social commentator of his time. I'm not joking. I think his quotables far out weigh his in ring accomplishments, though the video of his fight with Trevor Berbick is like watching porn to me. Favorite Pantera tracks? Pick any of the first five songs on any of the first three albums from their classic period. They are all front loaded.

I'm glad it ain't an ironic Pantera love... I wanna know how and when you got into metal, because it seems like you're as into that as you are HC.

Got into hardcore through metal initially. Loved the fast thrash shit, Kill Em All specifically. A real life changing album for me. I couldn't get enough of the fast drums (I began drumming around that time as well) so as I started digging deeper for the good shit I was ecstatic to find there was an entire genre of music with that fast kick/snare drum beat. In the late 90s/early 2000s I got more into metal mostly out of frustration with the trends going on in hardcore at the time. There was some good stuff here or there don't get me wrong but for the most part I wasn't into a lot of what was

going on at the time. Long story short, instead of my musical taste and sensibilities mellowing out I think they got more extreme. I was lucky that I had some good friends who pointed me in the right direction...Celtic Frost, Mercyrful Fate, Bathory, Mayhem, Entombed and then eventually the more obscure death metal from Finland and Sweden.

The first thing I thought of when I heard Innumerable Forms was Demigod's demo, what were some other influences on that band? How is it doing a solo project compared to a proper band?

Yes Demigod was the main influence. The newer songs are more eclectic in style and take influence from other bands and subgenres of metal but don't get it twisted, it's still death metal. Let's see, other influences? Disgrace, Abhorrence/Amorphis, Incantation, Mayhem, Trouble, Eternal Darkness, Crypt Of Kerberos, Unleashed, and the Peaceville death/doom shit- Paradise Lost, My Dying Bride, Anathema. Not saying that my shit is nearly as good as these bands but those are the ones I find inspiration from. To be honest I wish The Forms were a real band that could rehearse and write together because I feel the song arrangements would benefit greatly from the other guys input. I don't have a lot of confidence in my ability to put songs together on my own and plus I suck at playing double kick.

In keeping with the metal theme, do you think Lars stole the snare sound you captured on that Violent Minds 12" on 'St Anger'? The similarity is astounding.

Haha fuck you man. Swear we had a good snare sound when we started tracking that bitch. Would love to remix that record just to have a good version of it because I think those songs kick ass.



Yeah that would be my favourite Violent Minds record if it weren't for the mix... Are there any other records you've played on that you are unhappy with the end result?

There are a lot of recordings I've played on that I can't bring myself to listen to, either due to the production or the actual music. To be honest, I think that frustration of not being happy with certain recordings (especially the drum sound) was part of the reason why me and CC wanted to start recording our own stuff in the first place. Not to say that everything I played on before this sounds like shit. For instance, I listened to the second Mind Eraser 12" and Mental "Yo!" the other day and I thought they sounded good. I think the first few years of recording and releasing music was mostly a trial and error period but now I feel as though we at the Paincave have a pretty good thing going. I gotta say, I've been satisfied with most of the shit I've played on lately. Also, life is much easier when you have an idea of what you want out of a recording and I didn't really have that before so alot of my gripes with certain records I've played on were essentially my fault. So yeah, since you want specifics I guess one recording I'd want back would be the Mind Eraser "Conscious Unconscious" record. That was the first record we recorded ourselves and while I think it does sound good for the most part, there are a few things we could have done a little different. The vocals could be filler too. Anyway, like I said before, I think overall it sounds pretty good and its much better than a lot of the abortions I've played on but I feel like it had the potential to be better. Whatever, I'm insane and im fucking rambling about shit no one cares about.

You're probably the MVP of current HC drummers, if I can say that, but who are your main influences as a drummer? Aside from Lars of course...

I don't think you can say that. Jensen Ward from Iron Lung is obviously The King...But let's see, main influences? Well I know it's the easiest thing in the world to diss Lars but I gotta say, he was the first drummer I ever heard play that fast. Albeit, he doesn't play very steady, except on Kill Em All (he rocks on that BTW), but I gotta give credit where credit's due. There are a lot of drummers whom I love and have taken inspiration from. You may not hear it in my drumming because compared to these men I'm nothing but here's an extremely long list of influences: Clive Burr, John Bonham,

Cozy Powell, Bill Ward, Jeff Nelson, Phil Taylor, Phil Rudd, Mackie Jayson, Pete Hines, Earl Hudson, Sammy Sieglar, Andy Guida, Kim Ruzz, Dave Lombardo, John JR Robinson, Joey Kramer, Drew Thomas, Ringo Starr, Alex Van Halen, John Densmore, Stevie Wonder, Roger Taylor, Ian Paice, Vinny Appice, Reed St. Mark, Anthony Drago, Chuck Biscuits.

I was surprised you didn't list Chris Foley or Brian Betzger, cos they're the two drummers I thought of when I heard the Boston Strangler LP...

Right right. I certainly tried to channel both those gentlemen when playing with BS, especially on fills and accents. I think I still added my own flavor but I obviously ain't afraid to wear those influences on my sleeve.

Through no fault of your own your bands seem to polarise with people either loving or hating them, I don't think there is a real middle ground. How do you feel about disparaging labels, usually thrown by bearded weirdos or hairy ladies, such as 'get low', 'mysterious guy hardcore', 'jock violence', 'sports crust' etc?

Haha yeah it was never intentional, at least not on my part. I can see why some people would be turned off seeing relatively clean cut guys with a straight edge hardcore background (and openly acknowledging it at that) playing other more extreme styles of music. It's probably hard to take it seriously so I guess it ain't shocking. I gotta say though, in general, I think that attitude has been tempered within the past few years as punk, hc and metal have kind of all blended into one weird scene where posmen wear NSBM shirts to shows and metal labels are signing no frills hardcore bands by the dozen.

I know alot of people that love the Down But Not Out demo, myself included, but the band is relatively obscure, what can you tell us about it?

Recorded the demo in 1999. It basically morphed from the last incarnation of The Trust. We have more songs we never ended up recording which is too bad because I think we had a good thing going when we first started. Matter of fact I would be down to record them sometime in the near future. I'm still buds with those guys so it's possible. There was talk of Painkiller doing a vinyl release of the demo but we shall see. The singer and the drummer live down in Virginia now but they come out whenever I have a show down there. The singer, Elijah, was a legit ninja and the drummer, Rowan, was a professional cat burglar. You think I'm joking but I most certainly am not. Rowan was also the first survivalist dude I ever met. Way ahead of his time...Turned his room into a bunker, stockpiled food and weapons, ate mostly rations though im not sure why really. He never talked about World War III or Armageddon, he's just kinda did it. Hmm anyway...they all used to live in a shack out in the woods. I tried living there when I was 18 but I said fuck that shit after like a week. They used to play this game called "Stunts" which was kind of like a precursor to "Jackass" except way stupider and much more dangerous. Such "stunts" included riding a bike off a roof, climbing a 40 foot high tree swinging from a tiny branch, and stuff with fire. Too extreme for me.

I saw Chris Rock get interviewed at a Knicks game last time I was in the USA and he said his biggest regret was not taking Stiller's role in Meet The Parents cos he didn't know De Niro would be cast... so I wanna ask is there a band you've been asked to join but didn't and now regret your decision? What about current bands you'd drum for in a heartbeat given the chance?

I can't say there's been a band that I regret NOT joining. Well, I was asked to play some gigs with Iron Age once and that would have been killer but our schedules didn't work out. Bummer. I've been able to fill in for Waste Management and Free Spirit so I can't really complain. BUT, if you want to leave reality for a second I guess my dream would have been to fill in for Heaven & Hell for one show (RIP Dio). I also kinda think I would have kicked ass if I played drums in the X-Ray Spex reunion a few years back (RIP Poly Styrene). Maybe Give will let me sit in on a song one day at a show, I dunno. I'd love to play a gig with Hoax or play "Lesser Men Would Crumble" with Rampage as well...Besides that, I guess my current dream gig would be to drum for Saint Vitus but their new guy is pretty good. Anyway, it's fun to talk about, but as much as I've fantasized about playing with the greats I think I'd rather just sit back and leave it to the masters.

You've been playing in HC bands for probably half of your life now, I've always heard that you don't work/study and was curious if that ever weighs on your mind. Do you have any non-musical aspirations or whatever?

It does weigh on my mind. Hopefully I get hit by a bus before I have to do anything about it. But no, no non-musical aspirations.

What's the craziest thing you've seen or done during your ten odd years of sporadic touring? Any crazy stories from strip clubs in Tijuana or anything similar worth sharing?

I have a plethora of stories I can tell you but i won't in order to protect the guilty parties...The world is a dark place and I've seen those dark places up close and personal. THE END.

BOSTON STRAIGHT EDGE! DRUG FREE YOUTH!

REVIEWS

WE MAY BE WRONG, BUT WE DOUBT IT

WASTOIDS- demo tape

When I heard the empz of this I told the singer it sounded like "a hetero Clitboys", or something equally as dumb. I'd like to think it actually does but my copy, a ong with the majority that made it down here to the land of plenty, is dubbed at warped speed and as a result sounds like Alvin & The Chipmunks covering Kero... (BSN)

WOLFSBLOOD- demo II

I liked the first demo better, read the review of that in one of the back issues and add shittier song writing coupled with a weaker recording... disappointing. (BSN)

PEACE- 7" (React).

Another band with guys (The First Step singer here) from the 234th youth crew revival who have taken on a more mellowed out name and aesthetic ala Give, Praise, Sacred Love. They might have a groovy name and deep cover art but musically it doesn't lean in the direction of DC stuff or whatever, musically at least. The vocals will always remind me of TFS but this is a bit fuller in sound, rocky at times and also with a decent amount of kick, there is even a blatant DYS bite. (CP).

PEACEBREAKERS- Demo

3 songs of pure hardcore that has that timeless quality that never gets old to me. When 'Join or Die' comes on I still think it's 'Whatever I do' starting, so NA sits front and centre as well as fellow MA statesmen from years past like Fit for Abuse and A Team. 'Elite Crew' is audacious and make some people upset, but I can't knock it. Sounds like something Jack Kelly would have come up with in his prime. That said it's the sort of thing that nerds attach themselves to, without cause. Can't blame the band though. (CP).

ISOLATED Fanzine #1.

Typical modern zine. Half size, boring interviews, boring layouts, starts interviews with a 'FFO', jocks an 'apparel' line, sells ad space etc. This is why I don't like trading zines in this day and age. I might be coming off harsh but it's the truth and if it wasn't for people telling me the truth then I'd still be doing pieces of shit disguised as fanzines too. (CP).

OUT CROWD 7" (Lion heart).

Turns out this is the demo I reviewed in this zine last year, you want to know what I thought of the music then read that. I was under the impression this was new material and purchased when I for whatever reason talked myself into getting another copy of the Shipwrecked 7" from this label that was selling dead stock. So it sat in my mailbox all day in the sun and ended up suitably bent. I guess it serves me right for ordering pointless one sided super limited demo 7"s on fluorescent green vinyl. I don't know what the bigger joke is? That this thing exists or me for actually buying it. Next I'll be ordering flexi discs or limited tapes from a 'tape label'. (CP).

POWER TRIP- 'Divine Apprehension' 7" (Lockin Out).

With their comp track from last year still in recent memory I was interested to see how this went down. Verdict? I can dig. The more astute in the dark science of the metal riff will probably take me to task because it isn't as good as the Exorder demos or some shit but all I can do is say that I like their brand of crossover. I didn't want to go the route of the 'Iron Age Jr' tags because of their home state of Texas, but I went back and listened to the early IA stuff and I see parells. Nice clean package as always from LOC. (CP).

BLACK AND BLUE- Demo/Sampler tape.

This was a random submission from Chicago. First song on the demo starts with a bit that has 'Am I clear' by Uppercut written all over it, there's also a cool part in that song with a tidy skank riff, which ends up being the highlight of the demo. Vocals are strained, musically it's run of the mill tough hardcore. There is also a demo from last year (more of the same) and some live sets (poor quality) that are padded out with wrestling promos and other stuff. There is some good promos from Cactus Jack, Macho Man, Dusty Rhodes and the likes, but after an hour or so it turns to punishment. They probably shouldn't be doing mix tapes/samplers when their demo isn't very good to start with.(CP).

SEX BEFORE SUICIDE- fanzine #2

I hate the French. I don't give a fuck what arguments you make in their favour. Cunts crowd my local beach and park overnight in their campervans, speaking in an unappealing dialect and walking around like they are the second coming of de Gaulle. With that on the table I'll actually declare this to be one of the better fanzines going right now, even if they interviewed the worst band in punk and all of their writing is in a mutated form of the Queen's English. Ironically it is the non-HC content that I'm the most interested in here, like the articles on Lightnin' Hopkins and the 'tunnel people' who live underneath NYC. It helps they are into the same kinda dumb films I am too. One gripe... in 2012 I could really do without the occasional bit of druggy talk, I don't need to hear drug bagging from dicks who'll probably die trying to be Pete Laughner, who died trying to be Lou Reed who, let's face it, shoulda died thirty years ago. (BSN)

V/A- NEW BREED- Compilation LP (Wardance)

Well, it is about time this badboy got the full vinyl treatment. I wasn't happy I got my 'pre-order' three months after everyone got the regular version but what little is left of the record collector in me is stoked on the Wild Style rip-off sleeve and blue wax in black dust sleeves, a very tidy little package indeed. It'd be frivolous to review the tuneage because it should already be etched onto your brain. (BSN)

NEGATIVE REINFORCEMENT- 7" (Viper Death Lock).

I really wish I wasn't so old fashioned and didn't actually buy records still. Deleting MP3's of this piece of shit would be easier than erasing the disgusting feeling that I actually paid money for this. Cookie cutter snore core with shitty cookie monster back ups over boring downtuned music. Looks like they've written a whole 7" about how their scene/area sucks and how hardcore in general sucks, about how they got called faggots for wearing patches, how straight edge sucks, how youth crew sucks etc. They even go as far as name checking Capco and the dude from AN? And have a photo of the OG youth crew on the front, along with Champion (the band) and some nazi youth...I guess equating them together? How cutting! Hopefully they make do with their threat and quit because hardcore would be a better place without pansies who carry on like victims and worst of all, play shit like this. Get it away. (CP).

CLOSED DOOR- fanzine #1

Half-sized photozine out of Boston. Woulda been practical to include names of the bands in the photos, or even an index, but you should be able to tell the better bands here having read about em in CHUNKS- Waste Management, The Rival Mob, Free Spirit, No Tolerance, Boston Strangler etc. Clearly this dude has taste and he can take a decent photo, tidy. (BSN)

MILKSHAKE- fanzine #5

A very 'girly' zine, with its focus on mixtapes and cover being the real giveaway, every page of the layout is the same and the interviews are hit or miss, plus with no introductions I'm less inclined to read the thoughts of bands I haven't heard like Abolition, Devotion, Minus or Blindsight. Very focused on quantity instead of quality but the latter does shine through at times, I enjoyed the interview with Gil from Free Spirit in particular. Without opening up a can of worms lemme finish by saying I'm still waiting for a girl who can do layouts like the ones in Sweatpants or write like Gloria from Murder Contest...(BSN)

BEWARE- 7" (Back To Back)

At first I thought this reminded me of Desperate Measures, but I was wrong and it sounds like In My Eyes which is not as cool, in my book at least. I don't like it as much as the other bands from their town like Stick Together and Disengage. It just isn't leaving a mark on me, other than 'Changing Face' which lights up. (CP).

VIOLENT FUTURE- demo tape

Yeah, this sounds a little too much like Urban Blight but that isn't necessarily a negative... The vocals are inconsistent and I don't mean that in a he-loses-interest-in-spots-and-has-a-shitty-voice way, there is a distinct gulf in quality between the first couple songs on the demo and the last. The opening song 'Goon Life' almost stinks, it is too long and the vocals are dismal but by the time track five 'Life Sucker' kicks in it sounds like Kev from Condemned 84's bastard son singing over a rejected Urban Blight jam. Promising. The new trax I've heard tear. (BSN)

WORD ON THE STREET- The Streets is watching / Streets on Fire tape (Crackin' Up)

I don't think WOTS really got the attention their demo deserved, they managed to out Straight Ahead the Free Spirit demo, though it probably boils down to their geographic handicap and the corny layout. First thought with this new batch of trax is 'not as good as the first demo', though I could say that about alot of bands. They've eschewed the straight up Straight Ahead worship in favour of a more blurred attack, kinda like the sound Larm went for in their later stages. It's not exactly my bag but it is still pretty good, the bonus is you get the demo songs again if you missed em the first time. I believe the new songs here are destined for a split with a band whose name I cannot remember and tunes I've never heard, don't quote me on that though. (BSN)

ONE WILL DO- Fanzine #1.

I got this to check out the Step Forward interview, call me stupid for paying into double figures for two copies to read a short interview with SF but that's just how it went. This zine is from Spain and comes off like a weak version of Effort Fanzine. Similar layouts and earnest/personal feel to the writing and interviews, broken English intact. The photo reproduction doesn't do it any favours either. Has interviews with Mindset, Stephen St Germain about TFS and locals Cinder, Good Fellaz and Cycle Records. The full Posman coverage and approach here is tiresome and not executed to a standard where it becomes acceptable. (CP).

SEARCH AND DESTROY- Eye of Terror 7" (Suppression)

POWER TRIP- 7" (Lockin Out)

I'm bunching these together because sugar daddy CP bought them for me and I probably wouldn't have bought em for myself...

Search and Destroy have progressed considerably since their demo and split tape full of boy band Bizarro Breakdown style Hardcore. I guess they've matured, or as some might say "turned faggot", on their wax debut. This is a big and slick production, not really up my alley in 2012, but has more character and charm than the other 'hard' Australian bands of late. The A-side damn near put me to sleep but the B is actually pretty solid up until the cowbell and the overly metallic tough guy breakdown ruin the last track. They get bonus points because CP put one of them in hospital with a broken collarbone when his old band played Adelaide...

I've heard the Power Trip song off the BBB comp LP is wiifid but I never bought that filler stacked platter. Jabronis are calling this Thrash Metal? To me it sounds like kids who got into HC at Iron Age shows, mining the same influences Iron Age did but not as effectively. I don't know how much tolerance I have for modern crossover but I'll thank them for triggering an impulse in my brain to listen to Best Wishes, an LP that needs more respect. (BSN)

PAINS- fanzine #6

This guy might be a flake who burnt CP on a trade but I enjoyed the fifth issue of his zine. This one on, ugh, paper seems killer- Rival Mob, Omegas & an Urban Blight tour diary- but it fails to live up to the standards of the bands it features. Ever get the impression a dude has put a fanzine because they could have and not should have? (BSN)

STICK TOGETHER- Surviving the times 7" (Triple B).

A sick follow up 7" for this sex powerhouse. It all starts with a bit that reminds me of the start of 'Get it away', a little calm before it blows up. 'Let me live' sees a definat BOLD thing going on, plenty of drive and the "Get off my fuckin back" into a nice skanky break is good shit. The title track slows it up and has an intense feel with big sing along intact. It's all brought home by a song called 'Drugs suck', which may be an obvious statement but the plain and simple truth none the less. They double up a comp and demo track which is a minor complaint and if that's all I can come up with then we are doing well. Nice fold out sleeve too.Quality. (CP).

IT'S STILL OK NOT TO DRINK- fanzine #6

I don't even know why I bought this, I'm gonna blame it on insomnia and a fat paypal balance. The cringeworthy communist manifesto on their big cartel page, ironic huh, states some bullshit about how they sell everything without making a profit. Well, I'm no rocket surgeon but I paid \$3 plus postage for this fanzine that is 28 pages. By my calculations a fanzine of 28 pages in Australia should cost \$1.40, so I'm at a loss to see where the \$1.60 they made off me went. Probably on brussel sprouts or donated to the Sea Shepherd? Compounding matters this is full of sterile Vegan Dorkside of Straight Edge crap and they managed to put even less effort into the layout than the questions. Regrettable purchase. (BSN)

PRIVATE PLANE- fanzine #1

I can let the school newsletter style computer layout slide here because the prose is punchy and the photos crystal clear. The bulk of the fanzine is occupied by an interview with a guy from several bands- Title Fight, Stick Together, Disengage- though it's mostly centred on Title Fight, a band I don't have to hear to know I don't like. Fortunately the conversation is still engaging enough to make it worth reading. I especially enjoyed the little anecdote about Porcell throwing Walter's Rest In Pieces demo tape in the river... (BSN)

NEUTRAL ACCENTS- fanzine #1

Sean loves the Chicago Bears and thinks The First Assault is a boring LP... somehow, despite his apparent personality defects and bad taste, he managed to put together a neat little rag. Entertaining interviews with two bands I enjoy in MFP and Hammer & The Nails plus a hefty slice of writing on exploitation films from various contributors including Joe Hawk, a mystery wog and yours truly. The layouts are gross but apart from that, I can dig it. I'm wrote a piece on Bring Me the Head of Alfredo Garcia for issue #2 so you know it'll rule. (BSN)

THICK SKIN- Wolf 7" (Arrest Records).

This has some good elements but for some reason it doesn't hit home. It seems to blend, the vocals are gruff, but stay at a similar pace for the most part all the way through, despite the tempos moving all over the place. I think the music may be too expansive, I prefer it more compact, hard charge into climb the wall slow part. So this doesn't satisfy the need like No Tolerance does because they get these ingredients right. I see that it was mixed by Don Fury, which may be a selling point for some but sadly this shart be the Australian 'VIP', PX, or 'NY Crew'. (CP).

V/A- SPLIT SCENE- Compilation LP (Urbn Rage)

Ambitious debut release from this new Sydney based label, whose head honcho is an affable rangy fruiterer that clearly has a less critical eye for HC than I... I'm a proud Australian and I clearly love Hardcore but often the two don't manifest in a love of Australia Hardcore, especially in the contemporary sense... Nineteen bands is a real stretch, in any era of HC. The A-Side is a chore to listen to and will alienate the average CHUNKS reader, it is weighed down by a shit blizzard of also-rans aside from Reckless Aggression. The B-Side is far superior, starting out with a real banger of a jam from Vigilante before hitting with a healthy dose of solid HC- Never Right, WMD, Low Standards and Frozen Over all deliver- although Outright managed TO remind me exactly why I hate '90s Hardcore' and girl vocals... Torture. (BSN)

BOSTON



It'd be negligent to do a fanzine like ours in 2012 and not feature Boston Strangler, they were a no brainer. Originally this was meant to be a simple ten question interview, thrown down on a plush two page spread, but Ban's answers were interesting and a compadre of ours in Boston dished up some dirt for us that blew that two page plan to bits. What resulted was a shitblizzard of questions, the answers alone running damn near four thousand words, so grab a coke and get comfy. The Strangler's gonna make you read...

Chris Zusi gave Floorpunch lasting notoriety by declaring that being Straight Edge and not X'ing up is 'one step from taking a dick up the ass'. How do you feel about this statement and Straight Edge in general in 2012?

That statement means absolutely nothing to me. I honestly have no clue who Chris Zusi is, and I don't give two fucks about Floorpunch or whatever. Straight edge in 2012 isn't something I really think about. I don't drink or do drugs, but I don't write songs about being straight edge really. It's been said a million times, and there isn't anything I could add to it that hasn't been sung about already. Most my friends drink on a regular basis and I enjoy going to bars, It can be fun, so yea, I guess I'm not exactly captain clean. Basically, it's not super important to me.

Boston Strangler is the first Boston band in a long time to consciously and overtly sound exactly like an early Boston band. The majority of the better Boston bands from the mid-80s til now have carried a more prominent NYHC influence so what made you go all X-Claim! with BSF and do you see any obvious reason why no other Boston bands really have mined that sound?

I don't think we sound "exactly" like an early 80's Boston hardcore band, but I think it is important to keep a regional sound and identity. That has always been something important to me. I'm not saying it's not obvious who are influences are, but I don't think we sound like any one band in particular. In fact, I'm actually influenced by alot of the early new york hardcore bands too. But you are certainly correct about a lot of the hardcore bands in Boston being more akin to the late 80's new york sound, and I think that was one of the reasons me and Justin wanted to take the band in a more local direction. I think all Boston bands, whether they notice it or not, still have the muscular vibe that was there from the get go, but I guess we just wanted a local band that everyone could agree on. Something that would get all our friends to go to a show and slam and have fun. That's what the band was all about, and I think that olde tyme Boston vibe does the trick. I'm also super into Boston punk (La Peste, Unnatural Axe, Nervous eaters, etc.) before XCLAIM! even hit, and I think that influence comes out a bit more on our newer material. I guess I'm just very proud to be from Boston, and I wouldn't wish to be from anywhere else. Irish and loud 4 tyfell!

I've heard No Way Records called 'The Mystic Records of Modern Hardcore' and Mystic used to get called the 'K-Mart of Hardcore', was that a concern of yours when you agreed to let them release your demo tape?

First off, I released the demo tape myself. It was already out there before it was on No Way. It even hit Australian shores believe it or not. Brandon was just super enthusiastic about it and really wanted to put it out as a 7". It was a demo tape, not a 7", I mean the band didn't even play on it. They were straight up DEMOS of songs I was working on. Know what I'm sayin'? So basically, I felt no need to do that, but I agreed to re-release it on cassette on his label. He certainly got it around to a lot of people, and i gotta thank him for that. I have no problem with No Way; Brandon is a great guy. I don't like all of his releases, but that's not really important. A lot of people can say nasty things about his label and what he likes, but frankly, he accomplished a lot more in these recent years then the over-opinionated youth of today (and their fancy fuckin' laptops that their parents bought em) ever will. Bigmouths talk, BIG DAWGS make things happen. 1-luv homie! We know you'll probably say 'we are friends with Danimal' but what made you go with Fun With Smack for the LP?

Because we are friends with Danimal... Nah, for real though, we just didn't wanna do the record on some big label. We wanted it to be released locally so the kids in Boston would get it first. This band was for our friends in Boston first and foremost. We aren't looking to be the next big thing, we just wanna do our thing for those we know and love. That's what it's all about!

Do you feel like you jinxed 'Whitey Bulger' when you immortalised him in 'Bulger Breakout' on the LP recording given the fact he finally got caught within a couple months of you laying the tracks down? Is crime in Boston an interest of yours? Have you got any, ugh, favourite Boston criminals?

Not at all. When he busts outta jail, the Bulger breakout will be jamming in the background. It'll be the Whitey slam! He'll be doing the Winter Hill Stomp back into the biz! Just joshin', but Boston crime is wicked interesting to me. I got this sick book all about the Irish mob in the 60's and 70's. I don't condemn them, but I don't embrace them either. I work with a lot of great guys from Southie who all have some funny Bulger story from their youth. James Flynn is probably the most interesting Irish mobster to me though. Read about him. I kinda like to think he is directly related to Jimmy Flynn of BHC fame, but it's just something that will never be.

Boston Strangler has gained a legitimate fanbase and, although I'm loathe to use the word, some degree of 'hype', how do you feel about the fervour people have shown towards BS compared to the Anxiety LP which went right under the radar? Do you ever worry that people who pay \$40+ for your demo on ebay mightn't know John Sox from Amanda Knox?

STRANGLER

I'll say this: I'm not concerned with hype or silly eBay sales, I strictly do this band for me and my friends and that's it. If people are gonna drop some serious bucks on a cassette then that's really their own concern; it's completely out of my control. We don't tour or play a lot of shows, we don't have 20 shitty t-shirt designs strewn out on a merch table, and I hope we will never let ourselves get caught up in that superficial crap. But it is strange though, cause the last couple of gigs we did were completely sold out. I suppose that can be a bit flattering, but I'm sure we will be "totally lame" according to the internet in a couple of months. That's kinda how things go in this day and age. I don't think it would bother me much, cause we are gonna do our thing no matter how packed or empty our gigs are. I know I believe in what I do and I know my friends got my back in the end. The truth baby! The Anxiety LP may have been a dud in the punk market, but it's still something I enjoy listening to, and with all my bands, that is the main goal for me. Like I said before, I just wanna do my thing for me and my friends. I'm surprised you knew about that record hahahaha.

The Anxiety LP had a real pronounced Aussie Hardcore influence, esp. *Righteous Fuck* era Rupture, I'd be curious to know how heavy your interest in Australian Hardcore is and if you have any favourite bands/records from this the Great Southern Land?

I actually don't know very much about Australian Hardcore. I'm mostly into just US and UK bands. I love Rupture and Heist is obviously sick. The 80's shit is mostly peacepunk type stuff, right? What should I check out? The Anxiety record was pretty Rupture influenced, but it's not nearly as abrupt. It was also heavily influenced by those 90's Cleveland bands too. I'm sure you know the ones. I also had to give a nod to the Boston scumcore sound on there too. Gotta have that shit. We are recording a new LP actually! It's a bit more straight forward Boston punk influenced though, but doesn't stray too far from the Anxiety low-brow stupidity. In fact, the dosage may have been pushed for an overdose. Sick!

You should check out Death Sentence ('51st State...' demo and 'Ryan...' 7"), World War XXIV's early shit, the Aberrant Records comps etc. You talked about Anxiety as a collective, is it a proper band now instead of just a solo project?

I'll def peep those tunes. I know the kid who put out the record was super into Death Sentence and said Anxiety was alot like that. Never heard em. Can't wait though. Anxiety live line-up is just Scapegoat with PJ Kuda on drums.

Your ideas on HC seem a touch xenophobic, that isn't a slight, but what do you think of USHC 2012 in general?

I'm not gonna lie here, cause I generally think most CURRENT euro shit is straight up the gayest shit ever. Almost every band just tries to sound American. It wouldn't be a big deal if it was a few here



PIC: Al Quint.

and there, but it's like Americamania over there. Fuck that. If I wanna hear something from overseas, I'd like the approach to be totally different. Doesn't mean I'm right, but that's just how I feel. And with that being said I've been digging alot of the bands comin out of Spain in recent years. They still got that total inept punk approach they had from day one. That Glam 7" is the balls. That Firmeza 10 LP is straight up retarded ass low-brow Spanish noise. Sick! But I also think American bands are guilty of the same shit. Every city has multiple 8th-tier versions of the Shitlickers. I guess its 2012 and I shouldn't be surprised. I mean in the long run, none of what I'm saying really matters, and if there are any bangers from any part of the world people will take note. But as far as USHC goes in 2012, I'm mostly just listening to bands I'm friends with. Boston my man.

Your love of Boston is obvious, do you have any favourite set-in-Boston films? Do they get any cooler than *Friends of Eddie Coyle*? What about Boston sports, are you a sportsfan?

I'm usually into all the films about this town. I love that scene in *The Departed* when Mark Wahlberg comments on this picture of a young Leo and his dad in front of a load container at Logan Airport. I really couldn't add anything else to that. As far as sports go, I'm honestly not a big sports fan. I'll always watch the games at work though, so I'm usually up to date on all the politics on the court, the field, and the ice. I used to play hockey in Lynn when I was younger. I used to live there. Birthplace of XCLAIM! and home of Al Barile.

Did you ever see Lethal creeping past the hockey rink in his van with AC/DC playing on his stereo? Or had any interesting encounters with any of the older BHC identities?

Never seen Lethal around before. Some spot him at random shows in the Boston area though. I don't really run into those guys at all, but one time at work about 3 years ago I offloaded a flight coming in from Amsterdam and loaded in there was a bunch of guitars and drum perishables. I was checking these bad boys out and noticed all the guitar cases had some seriously OLD Boston hardcore band stickers on them. I had to investigate who these cats were, so I walked them inside through security to the baggage claim. Turns out Slapshot had just come back from a European excursion and Choke and some of the boys greeted me with the gear. We rapped for a few about the tour, and I basically gave em the fanboy treatment, and that was that. So yea, not really that exciting, but that's the only olde tyme BHC crew story I can think of and it happened at work to boot. Sick! I know Rob from Siege comes into Armageddon records all the time and annoys the hell out of Cliff. Nice style!

What is the back story to the BS logo, to the everyman it looks a lot like a Wolfsangel but it also reminds us of Negative FX. Have you ever copped any flak for it? I saw a couple of jabronis talk about the 'swazi on the Anxiety sleeve'...

I've heard people say it just looks like a swastika. I'm A-OK with that. I certainly ain't changing it. I really like the design, I mean I made it after all. I think the swazi on the Anxiety record looks sick. That's really all I have to say about that. For those that got a problem, you can lick my fuckin taint! Go listen to something else.

BS started as a solo thing ala Anxiety, how and why did you select the other members to join? Is the song writing collaborative or are you the band leader?

That isn't quite true, because it did not start out as a solo thing, that happened after the fact. Lemme explain. You see it originally started back in 2008 as something me and Justin wanted to do. We just really wanted to do a band together, so basically we jammed a couple of times, and I think the second time we recorded this demo at the Paincave on my 4-track of the songs we were doing (The majority of these songs can be found on our LP). I took it to the Cambridge st. basement where Scapegoat was practicing at the time (this house was where a bunch of my friends were living and 2 of the future strangers did some time) and did some bass overdubs there. I met back up with Justin sometime later and I layed down the vox. Not long after that i showed Cliff and Dave the stuff we did and they basically got drafted to be in the stranger. Cliff was still playing in Blank State at the time, and I was always into his stye; I knew I had to get this guy. Dave was a tight player who I felt would be good. They were both into the jams so why not? Cliff suggested that Andrew play bass cause he his bud and wasn't really doing too much musically at the time. Was that true? I dunno, can't remember, but I do remember Andrew being really into the cuts. So yea we all kinda ganged together and started jamming off and on. We even did two gigs before kinda imploding on ourselves with whatever was going on in our lives at the time. This was around fall 2009 I think. We meant to record an LP together of the jams we were doing, but it never ended up happening... Well it did, but not when it was initially supposed to. So then there was the Outcast tape. These were songs I was working on around that time in my basement. I still wanted to do the band, but I didn't think I could get the boys together, so I went at it solo like Anxiety. I showed the guys, then came the tape, then came us rehearsing again, then came gigs, an LP, and here we are in 2012 with this interview. The song writing is mainly just me. I come up with the tunes and the lyrics. Dave wrote a couple songs in recent times called "Advice" and "Take Control", which have been recorded, but we haven't really performed them live yet. Any conjoined efforts usually just reflect the songs arrangement.

Outside of your own bands have you done much recording? We got the Peacebreakers demo the other day and noticed you recorded that, do you have any aspirations to muscle in on CC's recording monopoly of contemporary Boston HC?

I have recorded some other bands. I recorded the Bloodkrow Butcher 7", the Comp songs on that Kotaro mission record, The Earthpig tracks on that too. I did a demo with Male Nurses, which i think will be producing a single...? Another Bloodkrow session I did recently. I also recorded an earlier Peacebreakers demo about a year ago or something. I think thats all I've done outside my own shit. I have gotten some E-mails from people outta state asking me if I can make their bands record sound like the Anxiety record or the Strangler demo. The answer is no! That shit was just recorded on





a cassette 4-track, any asshole can do that themselves. I'm not really interested in muscling in on anyone's "monopoly", but if my friends ask me to record them I will. I don't write a column for Maximum Rock'n'Roll about audio-recording, nor do I understand modern recording techniques and mediums at all. I have a couple 4-tracks and a 1/4 inch 8 track machine. I normally just set-up a few microphones and just let the band do their thing. In the end, it's the songs that do the talking. Is it true your mum worked at The Rat? Is that how you got into punk? Do you have any good stories passed on from her to you that you could pass on to us? She did in the late seventies until about 1981 I think. She was part of the whole Rat'n'Roll kinda thing. I would describe that sound as a not quite punk, not quite power-pop, kinda thing. And just so you know, that was THE Boston sound before all those artsy propeller product type bands kinda moved in, which is actually quite excellent in its own right. But anyway, she used to hang out with this band called the Boize. Their song "I want sex" may very well be the first Boston Punk song, or just a great proto-punk jam circa '76. It's actually on that Live at the Rat compilation that you can find everywhere in Boston for like a nickel haha. She saw a lot of bands, but more of the type that would interest me. She did see Gang Green in '82 and said they sucked. Also caught the Bad Brains at this place called Mavericks in like '81 or something. But I actually got into Punk through my brother. He was into punk in the late 90's and would always tell me to check out all these bands. I got a lot of exposure early on, even before I was a technically a teenager. He gave me an Out Cold shirt... Or maybe I just took it from him, I can't remember. Anyway I used to wear it to every gig to show I knew what was up. Turns out Out Cold wasn't really so hot on the scene during the early 2000's... There used to be a picture online from the first RJ's gig where you could spot a 14 year old me wearing my Out Cold Dress. Best style!

We got a man on the inside who gave us the following information, can you comment on each statement-

Who exactly is your inside man??? Well everything they said is true, lemme begin:

"He works for Delta Airlines ramp crew at Logan Airport in Boston. This means he drives those little dollies around the tarmac and is the guy that destroyed your checked luggage." Yupp I work for Delta at Logan Airport in East Boston. I'm the guy that chucks the bags and waves the planes in. I've been there since I was 20, so around 4 years. I work with a ton of great townie guys, some Irish and Italian immigrants, and loads of Latinos! I work with this guy Richie Flynn who was punk in the 80's and brought this sick bootleg VHS tapes to work one day with The Cramps, SSD, Angry Samoans and stuff like that. His first show was the Mission of Burma gig that Negative FX opened for. What a way to be introduced to punk! He also used to hang with the Kilslug gang and has tons of hilarious stories about shit Larry Lifeless would do on stage when they were gigging in the mid-late 80's. Kinda out there, but a cool guy nonetheless. He is also an artist and he makes crazy looking sticks, but he calls them "Punk Rock Totem Poles".

"He claims to have seen a ghost when he worked at a dollar store in his hometown as a teen."

If it wasn't a ghost then I don't know what the hell I saw. You see in 2005 I worked at the local Family Dollar store. I'm sure you have things like these on Aussie Island. I was just a stock clerk boy, but I ended up doing a lot more than that on a daily basis, cause they really fucked me with that job. But that's how we come to the ghost story. I normally left around 7 o'clock and the manager and this other guy named Mike would stay behind and lock everything up. So I was there on a Friday night or something, getting ready to leave until Mike comes and tells me I have to stay behind and help him close up shop, cause the manager just took up and left. I'm sure there was a reason, but that was forever ago and I can't remember. SO I had to shut down the computers and count the registers, and make sure everything was accounted for. I'm not too good with these sorta things so I was slackin a

bit. Next thing I know Mikes done locking the back door and has already turned out the lights in that area. Really there was nothing left but for me to clock out on the computer and shut it down. Well Mike gets kinda lazy for whatever reason and tells me to finish the sweeping the entrance area of the store. OK, so I am doing that and all of a sudden I hear Mike yelling at someone. I look over and hes saying something like "Lady, you can't be in here you need to leave" or something slightly less than polite, but understandable given the situation. I was a bit confused cause the store had been empty for at least an hour and no one else was there except for me and Mike. So just out of curiosity I head over towards the aisle Mikes talking to, and he's up walking towards it as well. He's over there at the aisle first and I glance at him, and I swear Mike turned completely fucking white! There was genuine fear in this motherfuckers eyes. So before you know it, I'm looking down the aisle and see this woman, except I couldn't really see her face just her physique I suppose. Before I get a good peak, Mike gets a bit hostile and screams "you need to leave the store right now!" The woman looks over and just darts right through the aisle, like she literally goes right through the aisle, and then right through the Wall! Like a solid stone wall. Mike gets in the heat of the moment and runs out to the hall that the wall leads to. I'm just trying to figure out what the fuck just happened. When Mike returned he looked a bit disappointed and said, "I lost it." About a week of silence later we start letting the other employees know, and we come to find out that the building burnt down in the 80's or something and a woman died in the fire. This woman Judy who had been working there for quite sometime, had claimed to have seen the ghost on several occasions. I quit working there shortly after cause I wanted to go on tour. And I did exactly that.

"He survives almost solely off of Big 100 bars in lieu of actual food/meals."

This is sometimes true. I go through phases when I will eat tons of protein bars. Lately I've been eating about 5 meals a day though. I've been eating like crazy! I also prefer the Cliff Builders bars to the Big 100's right now in my life.

"He legitimately enjoys going dancing at night clubs. I once saw him dance on stage with a bunch of freaks/trannies/gay dudes/fat chicks for literally 3 hours straight."

I love dancing at the clubs! It's a great energy release and as a true outsider, even I see the appeal. I don't always love the music, but when the beat is bumping you just gotta bust a move! I don't think there were as many fat chicks as your informant tells you, and I only remember one tranny on that particular night. That night was great though cause this chick Emily came up to me and told me I was a freak for not liking Michael Jackson. After that she told me "If you wanna dance come and find me" then proceeded to rub her pussy on my leg. Nice! Next thing that happens is she is over in the girls bathroom puking her brains out! Glad I dodged that bullet! That night was also great cause like 4/5ths of the stranger was there having a great time! Everyone was dancing!

"He likes and knows a lot about old cartoons and that kinda shit. Though lately he has been obsessed with Beverly Hills 90210."

I love Beverly Hills 90210! Cool fact for you BHC dorks: Emily Valentine was played by the actress Christine Elise McCarthy. Christine was the real life girlfriend of Springa during his SSD years and one of the few girls hanging out in the Boston Hardcore scene in the early 80s. Plenty of photos of her making marker T-shirts with Springa are on the that facebook page concerning Drew Stone's upcoming film about the early 80's Boston punk rock scene or whatever it's called. If you ever wondered what kind of a person could actually love a Springa, now you know the truth!

How do you feel about DYS in 2012?

I saw DYS. I honestly didn't think it was THAT bad. Their new stuff is fucking hilarious though. Sounds like a weird mixture of the Dropicks, Social D, and Dave Smalley's musical endeavors after DYS. It's like the epitome of the tattoo magazine punk or something. Totally unnecessary, but sometimes you just gotta live and let live.

We've asked several bands what their favourite X-Claim! release is and why but we'd be interested in hearing which record you feel is the weakest of the 6? (Gage doesn't count!) I can't really answer this question. I think it's silly to put down an XCLAIM! release. Weak is not a word I associate with that label. It's all muscle my man.

I just wanna give a shout out to my man Carms, the 6th member of the Strangler. BIG DAWGS! thanks to Mark "The Shark" Barone and Tim the Mick for hooking up our recent gigs! And you for taking the time to put this bad boy together. XXXtra thanks to Danimal for hookin the world up with our new LP. We goin platinum!



PIC- Johnvtofu

UNITY

